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RAM SINGH DEL. MAYO SCHOOL OF ART LAHORE

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Letter-press by ALAN S. COLE, of the South Kensington Museum.

SIR GEORGE BIRDWOOD, K.C.S.I., writing in the *Journal of the Society of Arts* upon the subject of these finds of ancient textiles in Egypt, says:—"Mr. Alan Cole's two Cantor Lectures on the Collections of old Coptic fabrics from Akhmim . . . . are the most important and valuable that have ever within my memory been delivered on an antiquarian art subject before our Society. . . . . I would fain hope that the deep interest of Mr. Cole's recent lectures may lead to their being reproduced in a separate and standard form for general reference."

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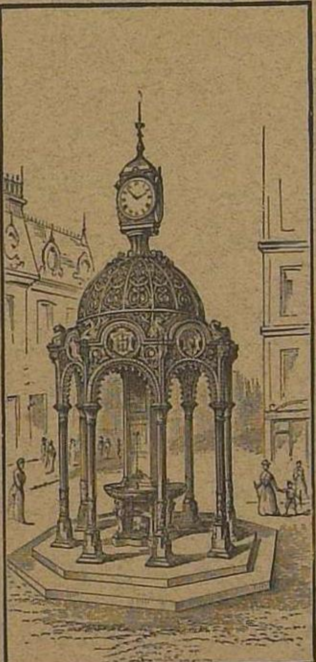
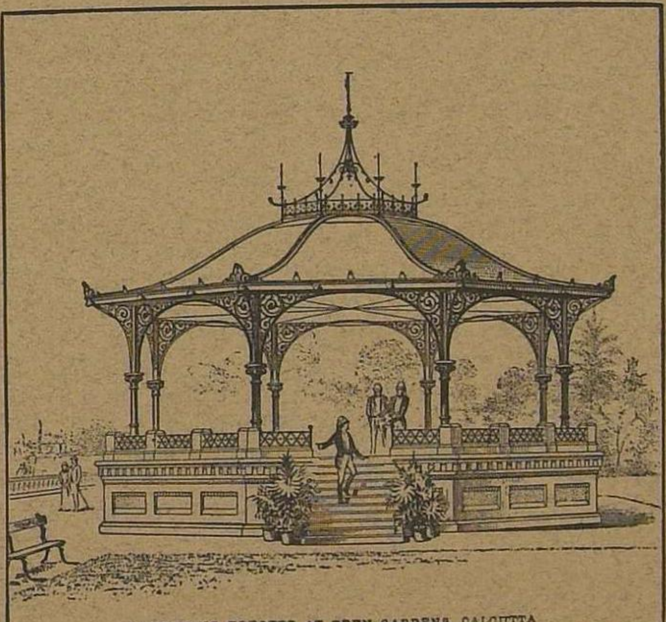
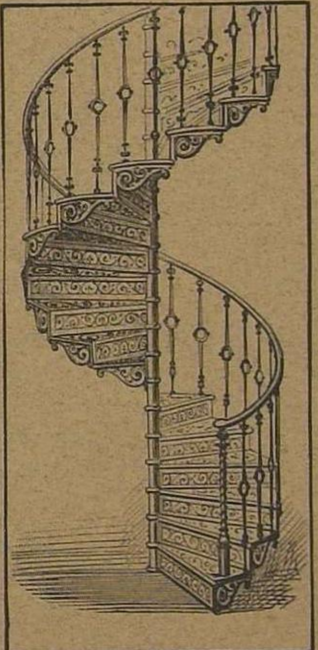
GATES.
ARCADES.
RAILINGS.
PAVILIONS.
PILASTERS.
BALCONIES.
TERMINALS.
FLAGSTAFFS.
ALTAR RAILS.
ORNL. FRONTS.
ORNL. ROOFING.
LOCK TOWERS.





BANDSTAND ERECTED AT EDEN GARDENS, CALCUTTA



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The Journal of Indian Art.

THE ART INDUSTRIES OF NEPAL.

By G. H. D. GIMLETTE, Residency Surgeon.

DIVISION I.—FINE ARTS.

Paintings and Drawings.—Paintings or coloured sketches of temples, shrines, gods, goddesses, portraits, &c. These are done by a class of Newars called Chitrakars. The drawings are neatly finished, and the colouring shows some taste; there is, however, little or no idea of perspective.

Sculpture.—Figures of divinities, demons, animals, gargoyles, &c., forming part of the decorations of temples. Sometimes a kneeling stone figure of the builder of the temple is seen. This work is done by a class of Newars called Lokarmi, who display a very considerable amount of skill. The figures of demons and gargoyles seen on temples are bold and grotesque.

DIVISION II.—DECORATIVE ART.

Architectural Designs and Models.—Plans of temples and houses, and models in wax, are executed by the Chitrakars at the direction of the masons and builders.

Models in Clay, Wax, Terra Cotta, and Plaster of Paris.—Rough models in wax are made by workers in brass, as a guide, when undertaking any but simple or uncomplicated pieces of work. These models are only temporary, and intended merely to show the design or pattern to be copied.

Decorative Painting as applied to Architecture.—Pictures of Buddhists and Hindu divinities often adorn the walls of houses and temples. Gilding is freely used in the decoration of temples, the carvings on which are often painted in the brightest colours. In the large mansions erected of late years by the Gorkha aristocracy in quasi-European style, the decorative painting is in the worst possible taste, the brightest green and red wood-work being combined with white-washed walls. The beams, window frames and other wood work of old houses are often painted with patterns in black and white. The pictures of gods, &c., are rude and hideous as a rule, but the decorations of beams, &c., in black and white is often tasteful, except where it is used, as unfortunately it sometimes is, to renovate old carving. This work is all done by Chitrakars.

Decorative Painting as applied to Articles of Domestic Use.—Umbrellas, largely manufactured of sized cloth, are painted in patterns. The patterns are tasteful, as is also the colouring. The handles of umbrellas, stems of *hookahs*, and legs of cots, are decorated with lac. Nothing further in this section calls for remark.

Decorative Carving as applied to Architecture.—Pillars, doorways, arches, balconies, windows, the supports of eaves, beams, friezes, cornices, &c. The architectural wood-carving of Nepal is by far the most important decorative art to be found in the country. Unfortunately, the industry is fast falling into abeyance from a combination of causes. The carving is artistic in the highest degree. Figures of gods, demons, dragons, snakes, and animals of all sorts, wreaths of flowers, and intricate patterns are worked on balconies and windows, the proportions of which are as graceful and true as the details are elaborate. The work is very expensive, and this seems to be the principal reason that so little, comparatively, is now in demand.

DIVISION III.—MUSICAL INSTRUMENTS.

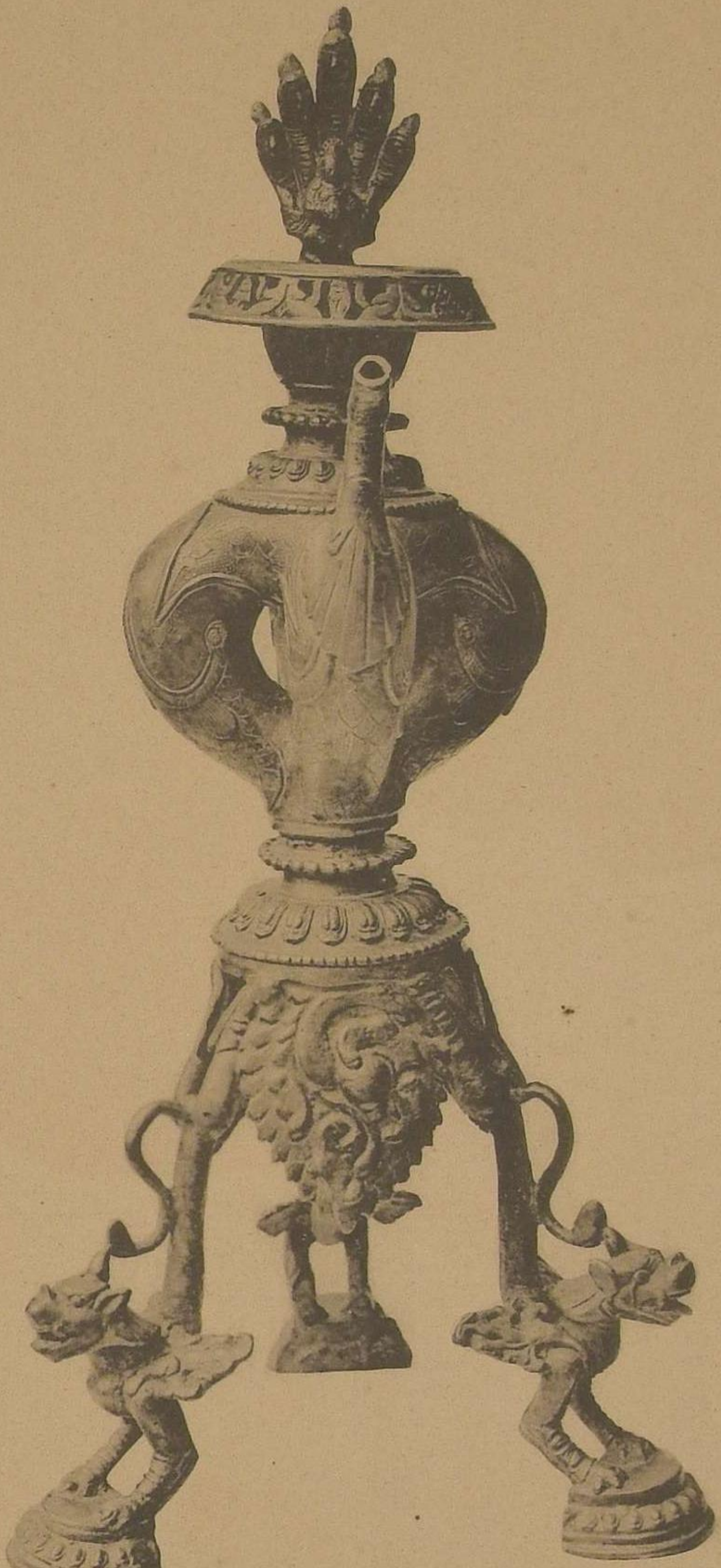
Wind Instruments.—*Kahal*, a long copper trumpet; *karnal*, a trumpet made of copper or brass; *narsingha*, a kind of trumpet; *hong*, a brass trumpet; *pong*, a jointed copper trumpet; *ngeku*, a buffalo horn.

Instruments of Percussion.—*Dhyamaya*, a drum peculiar to Jaffus; *koncha khin*, a drum peculiar to Jaffus; *naya-khin*, a drum; *magar-khin*, a tam-tam peculiar to Magars; *tamra*, a small kettle-drum; *dango khin*, a kind of drum; *bamtal*, a small tambourine; *dhondhon*, a drum peculiar to Bhotias; *panchtal khin*, a large drum; *khin*, a drum; *dhak*, a drum. The instruments enumerated are only those which are believed to be peculiar to the country. In addition, most of the stringed and other instruments in vogue in the plains are used, and some of them manufactured in Nepal.

DIVISION IV.—JEWELLERY.

Gold and Silver Smiths' Work.—Filigree *attardans* and work on sheaths of *kookries* and swords, *pandans* and spice boxes, gold earrings, head ornaments and neck ornaments; silver bangles, anklets, and charm boxes; military head dresses. Nepalese gold and silver smiths are not particularly skilful; occasionally some good filigree work is seen on the sheaths of *kookries* and tulwars, either in gold or silver. Several of the designs for earrings, head ornaments, &c., are peculiar and are not seen elsewhere. *Pandans*, &c., are ornamented with the same grotesque figures, seen in the wood and stone work of the country. The military head dresses are peculiar to the country; those worn by the highest ranks are of great value, and are composed almost entirely of diamonds, pearls, and emeralds set in silver.

LAMP. "Sukunda." Brass, perforated.
The god Ganesa with three mice stands on the rim of the receptacle for the oil.
Nepal. (I.S.) 101–86.



Sacrificial Vessel. "Kalash," on tripod stand formed by three grotesque monsters.
The body is in the shape of two intersecting rings, formed by four fishes.
Nepal. (I.S.) 99–86.

British Indian Section,
PARIS UNIVERSAL EXHIBITION, 1889.

IN the year 1885 the French Government published a proposal for an International Exhibition to be held at Paris in the present year, and shortly afterward announced that it would be commemorative of the Revolution, this year being the centenary of the first meeting of the Etats Généraux. The project having been communicated to the foreign powers, sympathetic replies were received from them all; but the Monarchial Governments of Europe formally declined to participate in the Exhibition, upon the ground that they could not assist in the celebration of the decapitation of a king, but, in the interests of commerce, and to show their good-will toward France, they, in most cases, informally undertook that any exhibitors from their respective countries should receive every assistance the State could afford them.

In England, however, no steps whatever were taken for the organisation of a British section at Paris, until the Lord Mayor—the Rt. Hon. Sir Polydore de Keyser—determined, in February, 1888, to form a committee for the purpose of providing the necessary administration and public representation of any English manufacturers who might desire to take advantage of the unique opportunity afforded by the Exhibition for advertising British industries and enterprise on the Continent. The first meeting summoned by Sir Polydore de Keyser was held on the 29th February at the Mansion House, London, when a General Committee of the proposed British Section was constituted and an Executive Council appointed. Sir Polydore de Keyser was nominated President; Lord Brassey, K.C.B., Vice-President; and Mr. H. Trueman Wood, M.A. (Secretary of the Society of Arts) and Mr. W. J. Soulsby were appointed Joint Secretaries. The British Government having, through a blind dread of incurring expenditure that might be questioned by an indiscriminately obstructive House of Commons, declined to make any contribution toward the expenses of the Section, no funds were available for carrying on the work of the Committee, as in the case of the International Exhibition of 1878, for which £60,000 was voted by Parliament. It was therefore decided to charge each exhibitor at the rate of 5s. per square foot of space, and thus raise a sum which would suffice to cover expenses; for, although the French authorities supplied shell buildings, the flooring, fittings and decorations, and the administrative expenses had to be provided for. The General Committee also appealed to the public for subscriptions to a Guarantee Fund, which was soon raised to the sum of £16,800.

The British Government having refused to take any part in the Exhibition, the Indian Government was also precluded from so doing; but as considerable anxiety was shown on the part of several firms connected with India to obtain space at Paris, arrangements were at first undertaken to accommodate them in the "General Industries Court." This, however, did not prove satisfactory, as most of the Indian firms were desirous to sell their goods, and selling was absolutely prohibited within the Exhibition buildings proper. Some of the exhibitors then endeavoured to treat directly with the French authorities for space in the Rue du Caire, where sales were allowed, but M. Berger, the Director General, refused to treat with individuals, and referred them to the British Committee. Their applications becoming urgent, a committee of gentlemen specially interested, commercially or otherwise, in India, was appointed, consisting of:—Sir George Birdwood, K.C.I.E., C.S.I., Chairman, and Sir Polydore de Keyser, Lord Brassey, K.C.B., Henry S. King, Esq., C.I.E., M.P., Sir Roper Lethbridge, C.I.E., M.P., J. M. Maclean, Esq., M.P., Robert Miller, Esq., John Muir, Esq., Vincent Robinson, Esq., and W. L. Watson, Esq., members. Mr. Vincent Robinson subsequently accepted the position of Honorary Director of the Indian Section. At the first meeting of the Indian Committee, Mr. C. Purdon Clarke, C.I.E., was requested to prepare a set of plans for a building to meet the requirements of the exhibitors, which, whilst being of a sufficiently ornamental character, would not be too expensive for the cost to be entirely repaid, with all incidental charges of decoration and management, by a moderate charge for space. These plans, when submitted, were found to be suitable, providing twenty side bays for shops, and a long verandah and central hall for the sale of tea. Upon the recommendation of the Indian Committee the plans were approved of both by the Executive Committee and the French authorities, and the work of erecting the pavilion—which was submitted to competition—was granted to Messrs. Joubert upon their estimate of £2850. Within a short time all the shops were taken, and an arrangement was made with the Indian Tea Districts Association, by which that body obtained a concession of the right of selling Indian tea and other light refreshment in the Indian Section. Thus, without any assistance whatever from Government or from the public, the necessary funds were provided for the erection, maintenance, and management of the Indian Section.

conceived and executed on the plan of faithfully reproducing selected designs and colourings of the best examples of the earlier periods of Hindu and Mogul art; and this industry has been forced on English manufacturers in consequence of the inability of importers to secure from Indian native workmen reliable and uniform results in the development of either novel application of design, or unusual combinations of pigments for the production of non-fugitive dyes. Messrs. Liberty and Co. were the first to devote their energies and capital in placing orders, and popularising, by means of advertisement, this interesting modification in the manufacture for the European market of Indian textiles, which, under the name of "Liberty" Art Fabrics, have now, everywhere in England and America, become a household word. In consequence of Messrs. Liberty's own consumption, the imports of plain Indian piece goods were at once largely increased, to the no insignificant benefit of this branch of Indian industry; but their individual consumption has in more recent years, as their example has been followed by others, been completely dwarfed by the general demand created for these Corah and Tussore silks, and has imparted an ever increasing stimulus to the export of them, from India to all parts of the world. On the other hand, the success of Messrs. Liberty and Co. has been the means of raising up in England and America a host of ardent competitors, till now the consumption of Indian "home" dyed and printed plain Indian piece goods, produced more or less on the "Liberty" lines, has been multiplied a hundredfold, and that through the legitimate application to our more advanced wants of Eastern colouring and decorative design, to the great advantage of the Western manufacturer, and the increased refinement, gaiety, and charm of our Western homes.

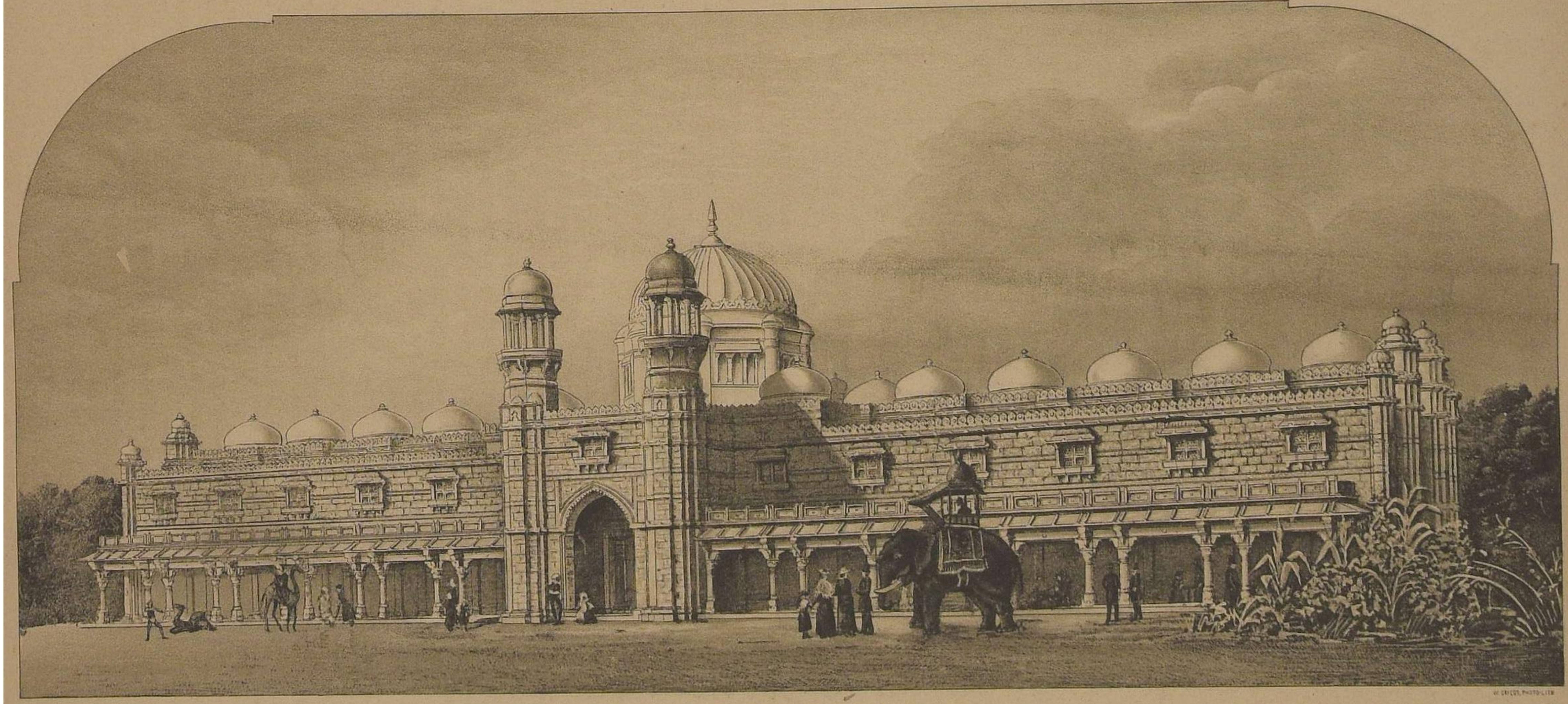
MOOLCHUND GOLCHA SETT, Jeypore (represented by Messrs. Procter & Co., 428, Oxford Street, London).—Within the past ten years a considerable art development has occurred in Jeypore, where the Maharajah's support of the Industrial Art Museum founded by Surgeon-Major Hendley has been fully justified by its revival of many old patterns, and by the good conscientious work shown in the Jeypore exhibits at recent Exhibitions. Moolchund Golcha Sett is the first native merchant from a native State who has exhibited in Europe on his own account. His exhibits comprise the well-known Jeypore specialities, including garnet and carbuncle necklaces, Koftghari armour, pottery, lacquer, hide and horn shields, marble images, and engraved brass vases.

PRINCE OF WALES TRADING CO.—This Bombay association of merchants occupies two shops, and is represented by Messrs. Lyons & Co., Oriental importers, of 19, Edmund Place, London. Most of their exhibits were made for the Paris Exhibition, especially the Benares brass ware, of which many of the pieces are of unusual size and high finish. Some excellent examples of Madras and Bangalore embroidery, with various objects illustrating Surat carving and inlaid work, show that their exhibits have been selected with good taste. The special facilities for direct communication with the native craftsmen possessed by this Company ensures an extensive choice of the innumerable designs for which India is remarkable, and their organization cannot fail to further the interests of Indian industries.

PROCTER & CO.—A well-known house of importers, whose establishment at 428, Oxford Street, has led the way with all Indian art manufacturers since their remarkable exhibit in the Paris Exhibition of 1878. Their specialities are—jewellery of the highest class pearls and gems, Kutch silver plate from their own workshops at Bombay; carved furniture adapted to European requirements, yet of exquisite Oriental design; and carpets, all of which are careful facsimile reproductions of the XVI century carpets in the palace at Bijapur, or copied from other historical examples in private collections. Of their exhibits we select for illustration a five-row gem necklet, of uncut precious stones, from Delhi (*i*). The high class character of everything exhibited by Procter & Co. is principally owing to their system of manufacture being as near as possible that by which the great works of art were originally produced in the palaces of Indian princes. In their workshops at Bombay the best possible workmen are employed, and allowed to follow their own ideas in working out the designs. By this method the beautiful carved teak wood screen was produced, was so much admired in the Colonial and Indian Exhibition, and which, purchased by the late Lady Brassey, now forms the upper gallery of the Sunbeam Museum at Lord Brassey's residence, Park Lane. Metal ware, showing some fine specimens of Burmese hammered work, as also several rare pieces of Koftghari (steel inlaid with gold); a fine collection of arms and musical instruments from the different Presidencies and hill tribes; and printed cottons from Ahmedabad and Lahore, and silks and embroideries from Jeypore conclude the list of highly artistic articles contributed by Messrs. Procter & Co.

A. H. SUMSOODIN.—This native firm, established at Khalbaderie Road, Bombay, is also represented by Messrs. Lyons & Co., and fills two shops with a most varied assortment of Indian goods quite equal in quality to those in their rivals' in the *Serai*. Their goods have been carefully selected, and the general arrangements of their two shops shows taste in the display of sumptuous art wares.

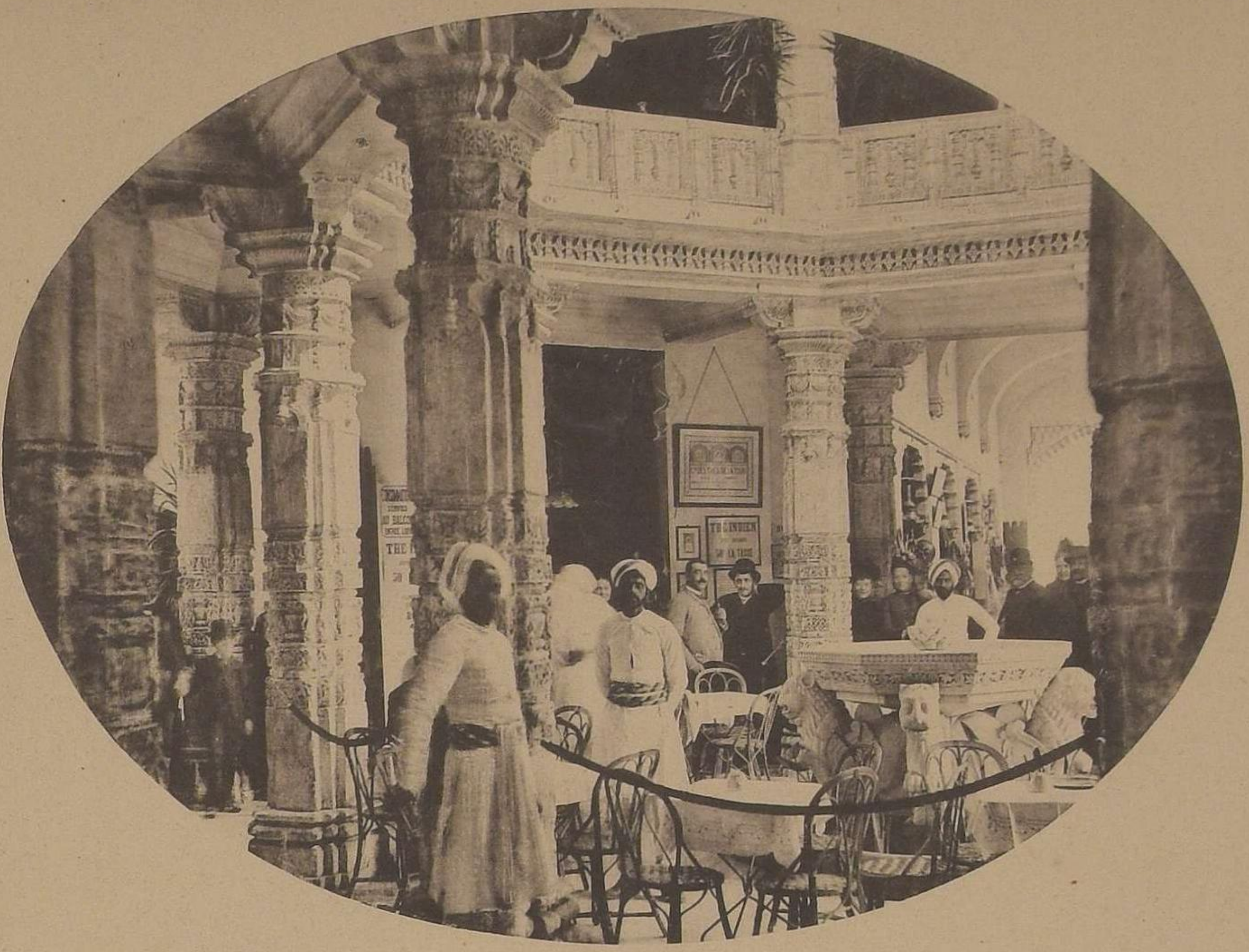
AMEDEE JOUBERT & SON.—Messrs. Joubert & Son, the builders of the Indian *Serai*, exhibit the marble fountain under the central dome. It is an exceedingly clever adaptation of old Indian detail to modern requirements, and for chasteness of design and form, combined with rich decoration, this simple basin, supported by four lion-headed gryphons, can compare favourably with any work of the sort in the Exhibition.



W GRIGGS, PHOTO-LITH

THE INDIAN PAVILION.

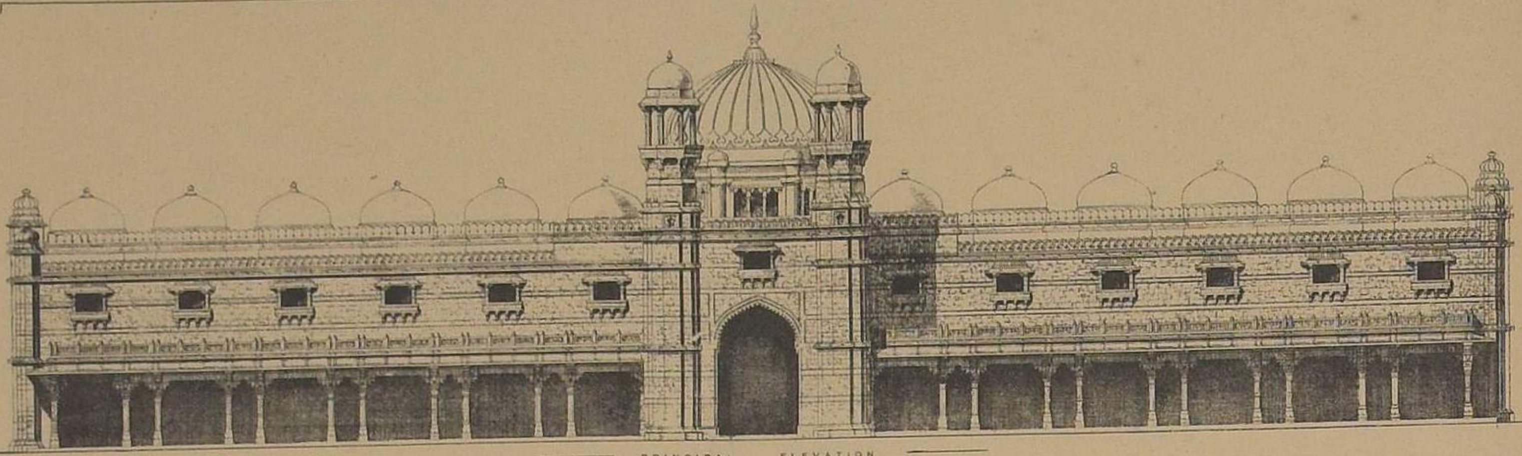
PARIS UNIVERSAL EXHIBITION, 1889.



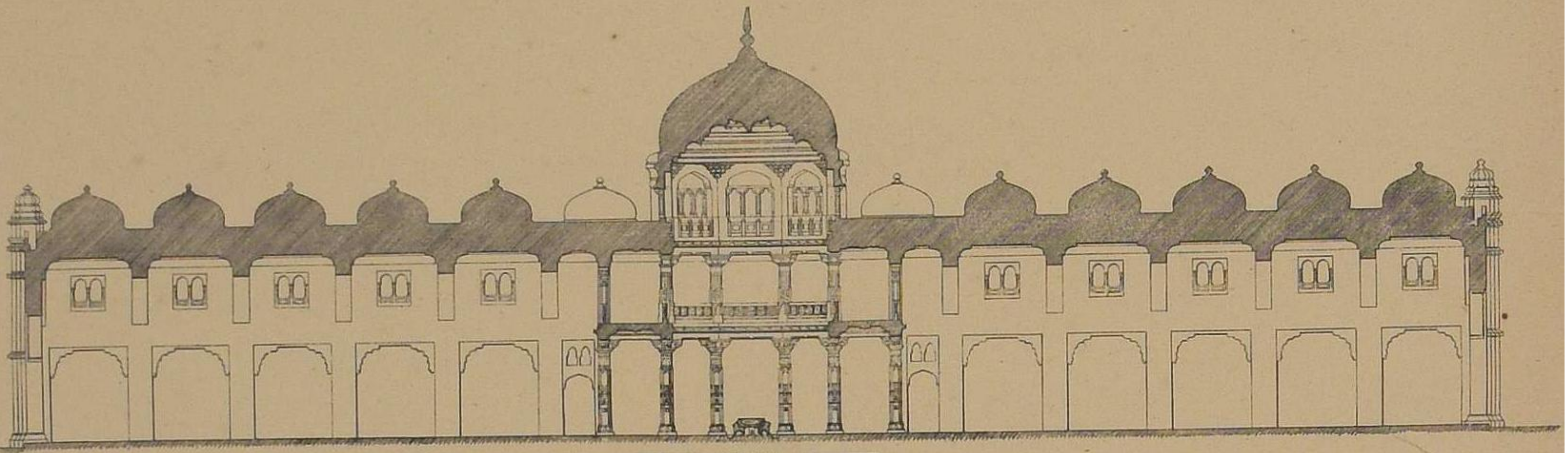
INDIAN SERAI.

Central Hall, shewing Fountain and part of Exterior.

Amédée Joubert & Son.

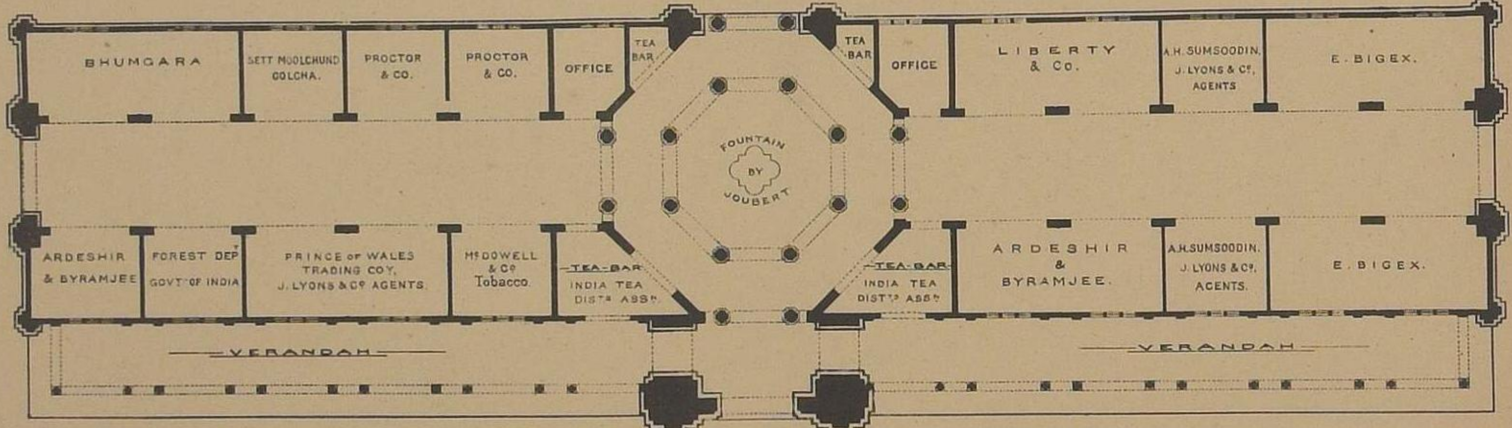


PRINCIPAL ELEVATION



SECTION

SCALE OF FEET



GROUND PLAN

SCALE OF FEET

W. GRIGGS, PHOTO-LITH.

THE INDIAN PAVILION.

PARIS UNIVERSAL EXHIBITION, 1889.

THE INDIAN PAVILION.

[*The Sale of articles of genuine Indian manufacture was permitted in the Indian Pavilion.*]

645 ARDESHIR & BYRAMJEE, *Manufacturers and Exporters*, 10, *Hummum Street, Fort Bombay, India.*
Indian jewellery, silver plate, carving and inlaid work, chased and enamel ware, metal ware, pottery, embroidery, shawls, carpets, rugs, prints, arms, shields, musical instruments, idols, toys, furniture, figures, &c.

646 BHUMGARA, FRAMJEE PESTONJEE, 5, *Kalhadeve Road, Bombay*; 5, *Mount Road, Madras, India.*
Indian jewellery, silver plate, carving, inlaid work, brass, copper, and silver ware, embroidery, pottery, carpets, curtains, fans, silk, figures, and other articles of handwork.

647 BIGEX, E., *Srinagar, Cashmere.* (*Agent: John Kershaw*, 15, *New Street, Bishopsgate Street, London, E.C.*)
Manufacture of carpets by native workmen, and other products and industries from Cashmere; carpets, shawls, silver and copper work, embroidery, papier maché, carved woodwork, silk cocoons, raw wools, sapphires, horns of wild animals.

648 FOREST DEPARTMENT, GOVERNMENT OF INDIA, *represented by Ogilvy, Gillanders & Co., London.*
A boudoir containing ceiling, parquet floor, dado panelling, frieze, doors, and furniture of Padouk wood from the Andaman Islands; some sample slabs of Padouk, one measuring 7 ft. by 6 ft.

649 LIBERTY & CO., *Regent Street, London, W.*
"Liberty" art dress and furniture fabrics and specialities in silk, cotton and woollen materials.

649A MOOLCHUND GOLCHA, SETT, *Jeypore, Rajputana, India*; 428, *Oxford Street, London.*
Garnet and carbuncle necklaces, Koftgharry armour, pottery, lacquer, hide and horn shields, marble images, engraved brass vases.

650 PRINCE OF WALES TRADING CO., LIMITED, 51, *Esplanade Cross Road, Bombay* (*London Agent: Samuel Harris Levi*, 43, *London Wall, E.C.*; *Paris Agents: J. Lyons & Co.*, 80, *Avenue de Suffren.*)
Oriental art ware.

651 PROCTER & CO., *The Indian Art Gallery*, 428, *Oxford Street, London, W.*
Indian carved furniture, jewellery, decorative pottery, carpets and rugs, woollen, silk, and cotton fabrics and hangings, arms, curiosities, toys, metal ware, carvings and inlaid work, embroideries.

652 SUMSOODIN, A. H., *Khalbaderie Road, Bombay.* (*London Agent: Samuel Harris Levi*, 43, *London Wall, E.C.*; *Paris Agents: J. Lyons & Co.*, 80, *Avenue de Suffren.*)
Industries from the Indian Empire.

597A INDIAN TEA DISTRICTS ASSOCIATION, 14, *St. Mary Axe, London, E.C.*
Tea, coffee, &c.

97 JOUBERT & SON, AMÉDÉE, *The Pheasantry*, 152, *King's Rd., Chelsea, S.W.*

MCDOWELL & CO.
Tobaccos, &c.

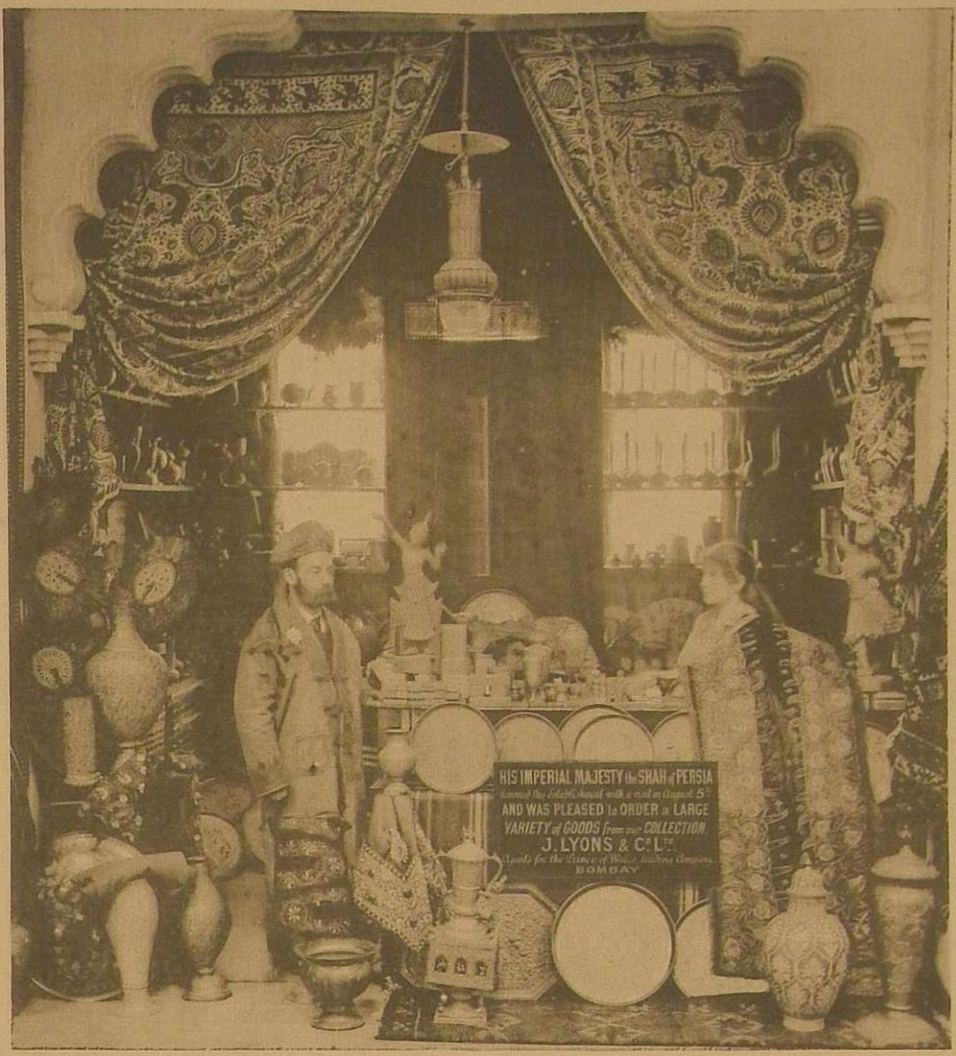
a *b*

c *c*

INDIAN SERAI.

(*a*) Forest Department. (*b*) Messrs. Ardeshir & Byramjee, Bombay.

(*c c*) Framjee Pestonjee Bhumgara, Bombay and M[illegible]



d

e *e*

INDIAN SERAI.

(*d*) A. H. Sumsoodin, Bombay. (*e e*) Prince of Wales Trading Co., Bombay.
J. Lyons & Co. Agents, Paris and London.

f *f*

g *g*

INDIAN SERAI.

(*f f*) E. Bigex, Srinagar, Cashmere. (*g g*) Liberty & Co., Regent St., London.

Indian Serai.

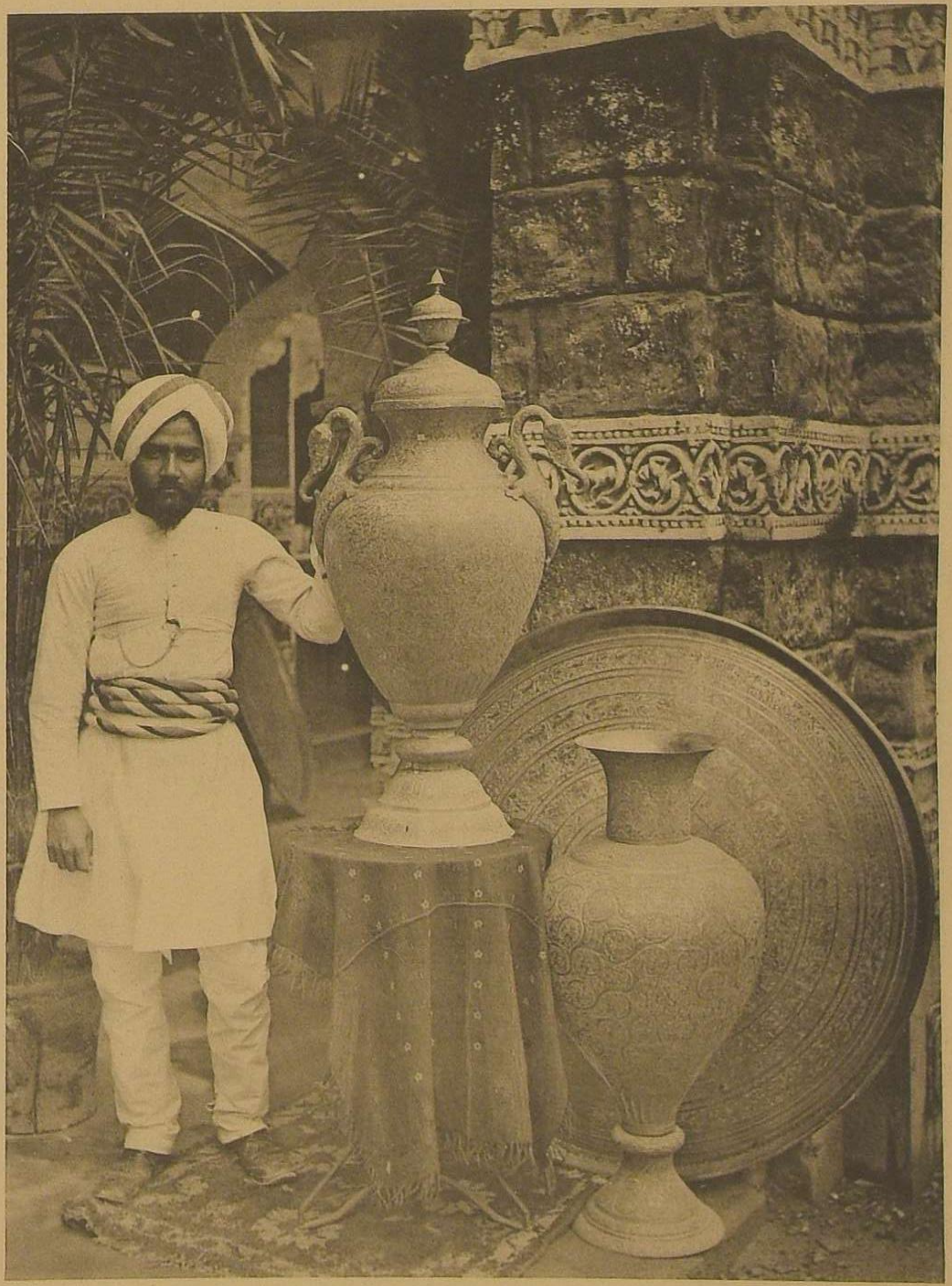
Procter & Co., London.

Indian Serai.

5-Row Gem Necklet, of uncut precious stones, from Delhi.

Procter & Co., London.

(*k*) Framjee Pestonjee Bhumgara's Exhibits in Pondicherri Court.
Bombay Carved Wood Screen.



(*l*) Prince of Wales Trading Company.—Brass Ware.

Framjee Pestonjee Bhumgara's Exhibits in

Pondicherri Court.

ANCIENT CHALUKYAN STONE CARVINGS.

By HENRY COUSENS, M.R.A.S., Archæological Survey, Western India.

At Ittagi, a small village in the Nizam's territory and sixteen miles east of Gadag, is one of the finest examples extant of Chalukyan architecture. It is probably the work of the eleventh century A.D., and was perhaps built by the great Vikramaditya VI., who so ambitiously attempted to blot out for ever the old Saka era, and to introduce his own, the *Vikramakâla,* in its stead. The style is early Chalukyan and shews clearly and unmistakably the transition from the earlier Dravidian. The material used in the construction throughout is a very close-grained black argillaceous stone, eminently suited for fine carving and details; and of this quality the sculptor, or artist, has availed himself to the full. The whole surface of the building glistens and sparkles with the thousand lights and shades caused by this minute and delicate work. Some of the fine bands around the pillars might almost furnish designs for lace or embroidery, so elaborately are they wrought.

It is simply impossible to approach the effect produced by such work by means of hard-lined drawings. Photographs give a much better idea, but both have their deficiencies—the one lacks perspective, the other lacks the scale. Plate A gives a plan, looking upwards, of the central panel of the ceiling of the open *mandapa* or hall. The work in the spandrils between the square and octagon is superb. The face, with *makaras'* heads and scroll-work flowing from the mouths, is almost detached by under-cutting from the stone on which it is worked, and the scroll-work is riddled with perforations. The fine, rich, deep shadows caused by this gives the work a most pleasing contrast of light and shade. The wild profusion of whorls in the arabesque, with the masterly skill displayed in drawing them together into general forms is very characteristic of Chalukyan work at its best. But the drawing fails to give an adequate idea of all this. In drawings reduced to a small scale much of the detail must necessarily be left out, to prevent the running together of the lines. The central panel shews the *tândava* or dance of Siva as Natesa, but is sadly mutilated. On his right, on a lower level of the ceiling, is Brahma, and to the left is Vishnu. Brahma has his goose or *vâhana,* Vishnu has Garuda as his vehicle.

The next plate (B) shews a shrine doorway from the temple of Kâsivisvesvara at Lakkundi, seven miles south-east of Gadag. This is also a Chalukyan temple, but of a later period. The style has perfected its special characteristics, and nearly all trace of its descent from the Dravidian is eliminated. Like the last temple, it is also dedicated to the worship of Siva, and, as has happened to most of these Chalukyan temples, it has been appropriated by the later sect of Lingayats. The fact of Gajà-Lakshmi being over the lintel may not alone prove that it was either Vaishnava or Jaina. She seems to have been a favourite goddess for this position in this part of India. The Jains have her over their outer doorways, but never over the entrance to the shrine, which place is reserved for a seated Jina. Above the *chajali* or cornice, Siva with his consort Pârvatî occupies the central position, Brahma sits to his right and Vishnu to his left. Beyond these are *rishis.* Among the processional figures on the cornice are two prancing horses, the larger of which is one of the best representations of that animal in Hindu sculpture the writer ever remembers to have seen. It is much mutilated, but the action is spirited, the outline good, and the leg of the rider hangs in the stirrup in the most easy attitude. As a rule, the horse has puzzled and defied the skill of the native artist; the result has always been a failure—cumbersome and out of joint—so that it is a pleasure to find this little group so well cut. It stands upon the ledge of the cornice and is almost entirely separated from it. The elephant usually met a better fate at their hands, and revelling in their mastery over its form, they have introduced it into all their ornament in all sorts of places and in all sorts of attitudes.

The rest of the ornament speaks for itself, but it may be stated that the scolloping between the pairs of small figures up each side of the doorway is the conventional manner of representing clouds.

THE DECLINE OF SOUTH INDIAN ARTS.

By PANDIT NATESA SASTU, M.F.L.S.

This is a subject which, properly speaking, I should take for the whole of India, but my knowledge of the decline or otherwise of the arts of the other Presidencies makes me to restrict myself to Southern India for the present. When we compare the arts in South India now, with those which existed in the younger days of our own generation, we cannot but regret the calamity that has come over them in so short a time. Can any of the arts be shewn not to have declined, either by the poverty of the people, or by the invasion of the European market, sometimes by want of assistance from the helping hand of Government, but mostly by want of encouragement from our own selves. If a bad thing had disappeared and something better had taken its place, it might be hailed as a great boon; but, on the contrary, it is the reverse that has taken place in our South Indian arts. Let us take some and illustrate their decline. The black dye of Kanchipuram and the red dye of Madura are—or rather were—famed throughout the world for their fineness and durability. I say *were,* for the decline has commenced already in the appearance of the European black and red (magenta) dyes. Some European dyes are simply sight-killing and offensive. The best scientific men have examined the Hindu and the European dyes, and the former have generally carried the palm. Many European cloths, if washed, lose their dyes at the first moment, and become too ugly for a second wear, though at first sight it is all gaudy, fine and pleasing. But the Hindu dye never dies such instant death. European looms have begun the manufacture of Hindu female cloths and piece goods awkwardly dyed in bad imitation of Kanchipuram, Kuttalam, and Koranad cloths, are coming down to our markets, are bought by our ladies and worn. Though we are supposed to gain a little by buying cheap machine-made coloured cloths

for our ladies, we do not gain in the end; for a machine-made cloth, with its dye, lasts only for four months, and in the first quarter of these four months entirely loses its colour. Whereas, our hand-made cloths of the above places wear for nearly two years, and even longer, and after that period are thrown away on account of their becoming tattered, never by reason of wanting the dye. Such being the case, are we losers in buying a cloth worth ₨12 or ₨15, which is hand-made and lasts for two years, instead of buying a cheap cloth of European manufacture for ₨3, which lasts only about as many months as the Hindu cloth does years? This is the first invasion which European looms have made in the Hindu market.

The greatest invasion that has already been made, and the utter ruin which has come over the weavers of India, is evident to all. The piece goods, and the removal of duties on them, have utterly ruined our native market, and in almost every district where once there were hundreds of weavers, there are not even so many tens now. A great portion of them have taken to agriculture and other vocations, finding it impossible to cope with machine-made goods. Has not art declined? Can so many varieties of border and body in silk in the male and female cloths be manufactured by a machine? Take any Madura or Kanchipuram cloth and look upon the borders, &c. What art you find in it. A young Euclid can illustrate all his diagrams for his practical geometry from those cloths. Can the machine do this? It can, perhaps, make one pattern, and be turning that out for endless time. A weaver can, every third day, turn out a new pattern. All of them have declined. As plain and white-washed mud-walls are to the grand structure of Mahabalipuram *rathas* or Kanchipuram *gôpuras*, these pieces of machine-made cloths are to our own hand-made cloths. Why should we encourage the former and leave our own things to perish? Weighed in the scale of durability, we shall be gainers by encouraging our own manufacture.

(To be Continued.)

NOTES ON SOME EXAMPLES OF EARLY PERSIAN LUSTRE WARE.*

THE third part of Mr. Henry Wallis's Notes on Early Persian Ceramic Art continues the history of lustre ware, which formed the subject of the preliminary essay. The full page illustrations in colour, of which there are eight, comprise the various examples of the art in the different Museums of Europe, and are remarkable for their splendid colour and the vigour of their essential Oriental designs. The latter quality is perhaps best displayed in the various bowls and other objects on white ground, bearing an ornamentation in gold; the full force of the chromatic harmony is reached in the two large vases recently acquired by South Kensington Museum. While admitting that the period of the invention of lustre ornamentation is still uncertain, Mr. Wallis produces examples of the ware from Oriental sources of considerably earlier date than any before cited in works on ceramic art. One of the coloured plates represents a lamp, which the author points out as bearing every indication of having been made before the Arab invasion of Egypt, and as the ware was unknown in classical times, the period of its invention is thus brought between these two epochs.

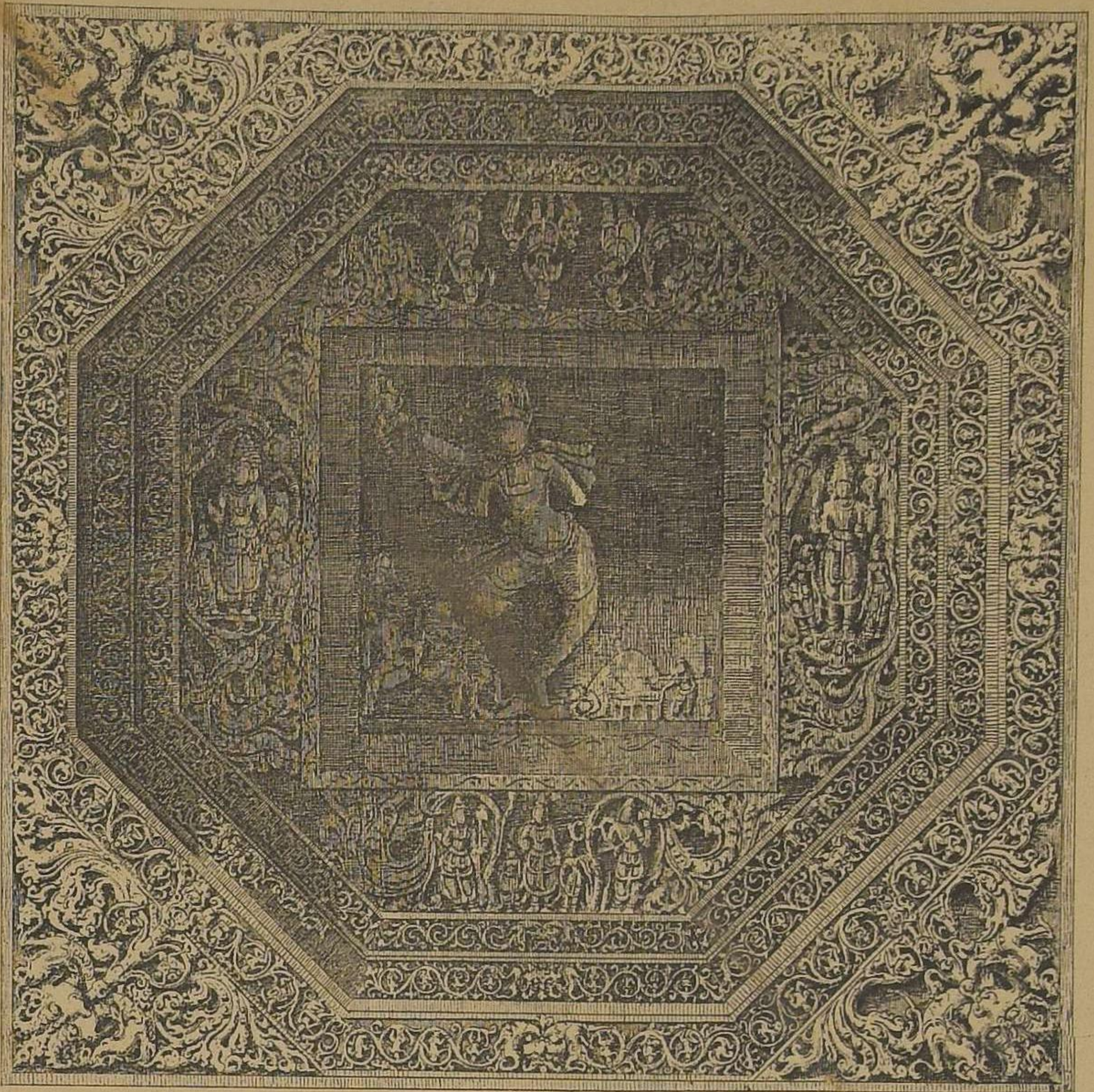
Besides the full page illustrations, the text is further elucidated by numerous engravings printed in a rich golden colour, which pleasantly illuminates the letter-press. The illustrations having exhausted all the known examples of the Early Persian wares, the present part terminates this portion of the work. Before entering on the wider field of the more generally known Persian ceramic art, Mr. Wallis proposes giving a series of typical XIIIth Century Persian tiles.

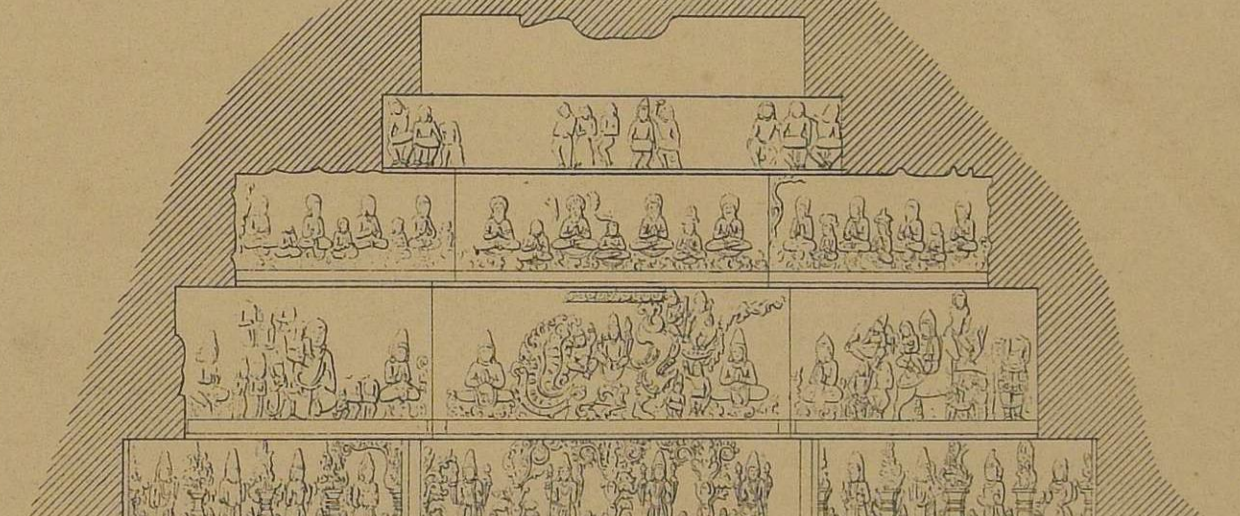
ASIAN CARPET DESIGNS.—An exhaustive work is in preparation, in which an endeavour is being made to cover the whole known field of early carpet manufacture. Full particulars will be announced in an early number of this journal, by which time it is hoped that the owners of carpets remarkable for design and colour will aid by allowing the reproduction of some of their best examples in this work. His Highness The Maharaja of Jeypore, with his well-known liberality, gave his sanction to allow his collection of old Persian and other carpets to be photographed; 39 examples from this collection have been received. The whole of the carpets and rugs (nearly 100) now in the Indian Section, and South Kensington Museums, have also been photographed. Owners of fine examples are also most liberally allowing selections from their collections. An extension of the generous individual help already promised will render this work both exhaustive and complete. Photographs of upwards of 150 examples have already been taken, but in order to include in the work every variety of design, Possessors of carpets are respectfully asked to allow those in their possession also to be reproduced, so as to make this book the STANDARD WORK ON ASIAN CARPETS. The work will be divided into four parts, each part containing 25 plates, with descriptive text; the price of each part to subscribers will be £3. Subscribers should send their names to W. Griggs, Elm House, Hanover Street, Peckham, London, who will, as soon as the selection of examples is made, prepare and forward prospectuses to applicants.

LIST OF 15 FULL-PAGE ILLUSTRATIONS.

THE ART INDUSTRIES OF NEPAL.—Sacrificial Vessel; Lamp; Tea-pot. INDIAN SERAI, PARIS EXHIBITION.—Indian Pavilion, Perspective View; Elevation, Section and Plan; Central Hall and part of Exterior; Forest Department; Ardeshir & Byramjee; Bhumgara; Sumsoodin; Prince of Wales Trading Co.; Bigex; Liberty & Co.; Procter & Co.; Necklace; Prince of Wales Trading Co.; Bhumgara's Exhibits in the Pondicherri Court. ANCIENT CHALUKYAN STONE CARVINGS.—Roof of Hall in Temple at Ittagi; Doorway—Lakkundi.

* Part III, by Henry Wallis, with illustrations in colour, 10/6. London: W. Griggs, Elm House, Hanover Street, Peckham 1889.

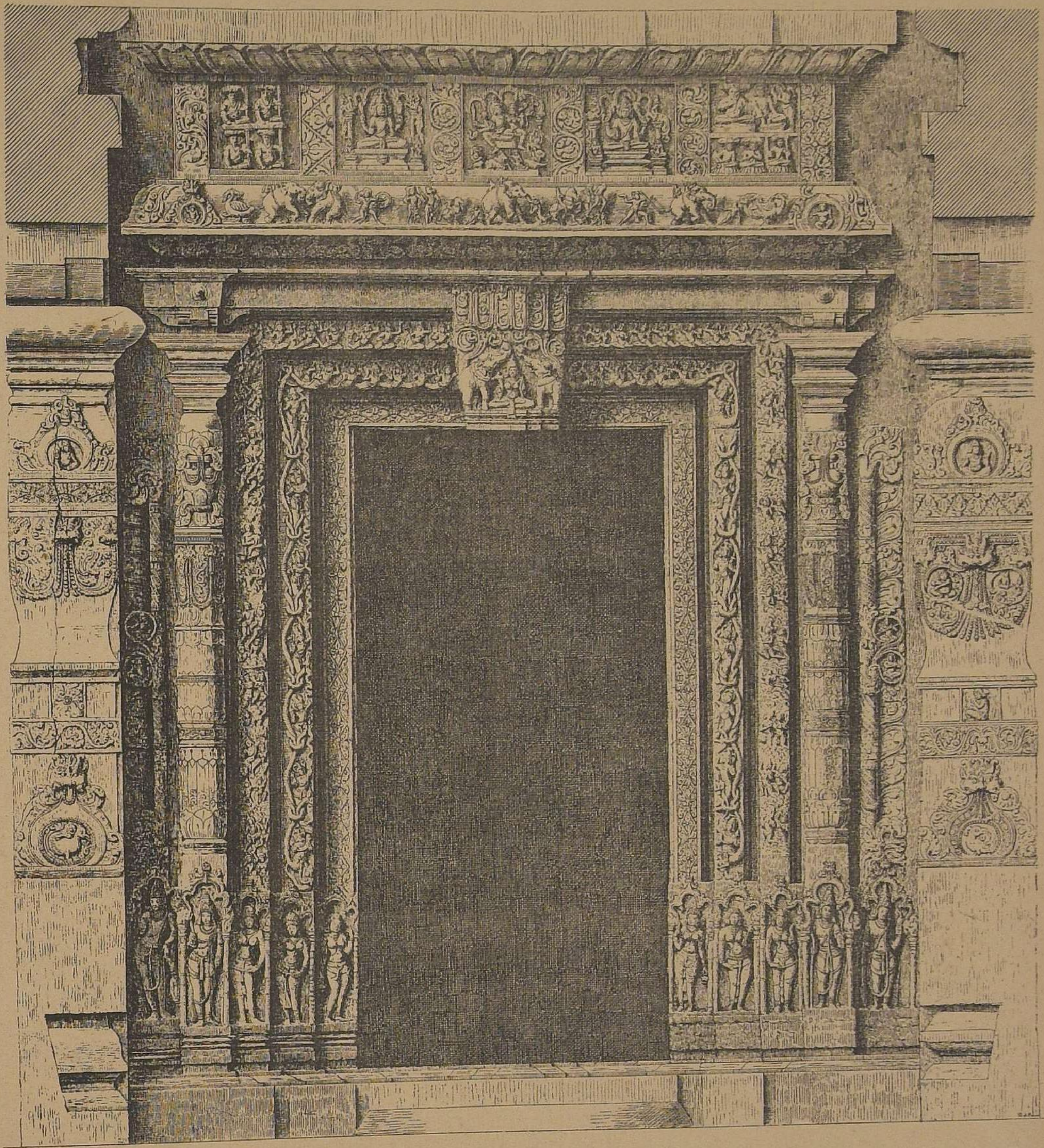




ARCHÆOLOGICAL SURVEY OF WESTERN INDIA.

(*a*) CENTRAL BAY IN THE ROOF OF THE MANDAPA OR HALL OF THE TEMPLE AT ITTIGI EAST FROM LAKKUNDI, ABOUT A.D. 1000.

Photo-lithographed by W. Griggs from a Photo-electrotype print made in the Survey of India Offices, Calcutta.



SCALE of 12" ... 1 2 3 4 5 FEET.

ARCHÆOLOGICAL SURVEY OF WESTERN INDIA.

(*b*) DOORWAY FROM THE TEMPLE OF KASIVISVESVARA, AT LAKKUNDI, DHARWAR DISTRICT.

Photo-lithographed by W. Griggs from a Photo-electrotype print made in the Survey of India Offices, Calcutta.

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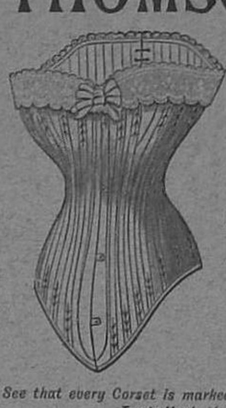

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